



ONE PAIR

POWDER FREE

SURGICAL

LATEX GLOVES

S T E R I L E

FOR SINGLE USE



Medigloves Ltd.

STERILE UNLESS PACKAGE IS DAMAGED OR OPENED

The Multiple Linotype Way is the Modern Way

SARGON, King of Chaldea, had a library. The books were baked clay. The imprints on them, beautiful and minute, were made with bronze punches while the material was soft.

That was 4000 years ago.

King Sargon became forgotten. Chaldea became forgotten. Europe grew great.

Columbus was born. It was 3500 years after King Sargon. Books still were being written by hand.

Columbus was growing into a lad when the first effective improvement came. It was in 1454. Then Johann Gutenberg made the first book with movable type.

Men had printed for ages. They had even printed in colors, from wood blocks and with other devices. The greatness of Gutenberg's achievement was not in printing, but in the successful use of separate types. In that moment the human spirit found means of expression; and knowledge, possessed till then by the few, was given to all.

Columbus found the New World. Spain lost it, then France, then England. The young Republic flung its banners of states across the Appalachians. Printing still was almost as laborious as in Gutenberg's day. The printing press did not accompany the pioneer.

Our Civil War came. Its news was set by hand as Gutenberg had set his first book. The compositor reached into his case of type for each letter separately, and separately dropped it into place to spell each word. To set a page no larger than an ordinary book the compositor's hand had to move one-half mile.

It was 1886, four hundred and thirty-two years after Gutenberg's first type was set, before the printer was emancipated from this painful, useless labor. In that year there appeared the first copy of a newspaper whose type had been composed not by hand, but by an instrument.

The newspaper was the *New York Tribune*. The instrument was the Linotype.

That was only thirty years ago. To-day newspapers composed on the



The Picture Shows our Model 9 Four-Magazine Quick-Change Linotype

The operator grasps with his right hand the lever that throws the particular magazine wanted instantly into service. Any of the 8 different faces and 720 different characters contained in the Four Magazines are thus immediately available. These characters are controlled by a regular keyboard of only 90 keys and they may be set continuously or mixed at will in the same line of type

Linotype greet the sun in its flight around the world. They are in Africa, north and south. They are in Siberia, India and China. Japan and the Philippines, Hawaii, even the Ladrone Islands of the Far Pacific, know the Linotype. They tell the news in Alaska. They print it in Spanish and Portuguese under the snow-helmeted Andes and a thousand miles up the Amazon River.

It is an achievement of our generation, and typical of it. Thomas A. Edison says that it is one of the Ten Wonders of the world.

It is not a "type-setting" machine. It has not a piece of type in it. It makes its own type—a new letter every time; and every time it forms a sentence it does twenty-three separate and intricate things.

To tell how this complex, marvelous instrument was devised, improved and made perfect is to tell a story of courage rather than mere inventive ingenuity.

The original device did not have even the germ of the Linotype in it. It failed again and again. It succeeded in nothing except in impoverishing all who had anything to do with it. But it planted in their brains and spirits a dream.

They raised more money. They engaged Ottmar Mergenthaler, then working as a mechanic in a Baltimore shop.

From that time on the story is the story of improvements after improvements that refused obstinately, for all their wonderful ingenuity, to produce a successful machine. More than one great invention or discovery, beset with such difficulties, has been abandoned in despair, to lie idle and forgotten for years or even generations, till new men found new courage to take it up again. This invention, fortunately, had men behind it who would not give up. They stayed. They heartened each other, and they heartened the inventor, ever and again. Ever and again they refilled the ever-emptying treasury.

To-day, perfected to a degree that Mergenthaler would not have considered possible, there are 30,000 Linotypes working around the world.

The Linotype is a *productive* invention. As it has built our great factory for us, it has created work for many thousands of compositors and printers in places where, before its time, no printing office existed. No newspaper was, or could have been published.

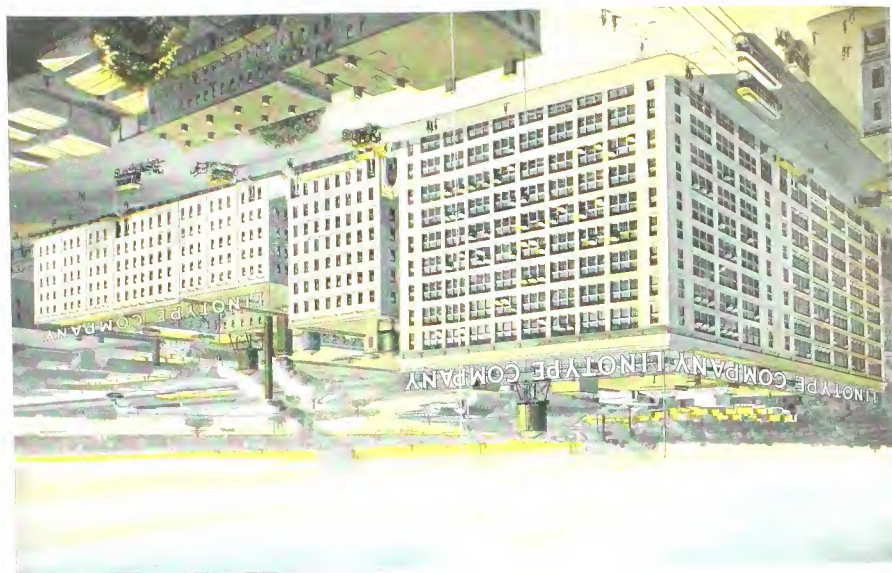
Therefore these statistics concerning the place where it is made may have some direct interest for all who own a Linotype or expect to own one.

Fifteen hundred men and women, on nine acres of factory floor space, make the parts for the Linotype, test and prove them continually, and assemble the instruments. The general size of the factory may be expressed by the statement that it covers two acres of ground. All the additions since 1903 have been of modern concrete construction, nine stories in height. Two hundred and fifty tons of cast-iron, and seven hundred tons of steel were used a year to make the Linotypes, the capacity of the works being two hundred a

"The great Palace of Machinery" of the Mergenthaler Linotype Company
 This, the largest composing machine factory in the world, is located at Park Avenue and Ryerson
 Street, Brooklyn, New York, just beyond the Brooklyn Navy Yard

MERGENTHALER LINOTYPE COMPANY
 TRIBUNE BUILDING, NEW YORK, U. S. A.

CHICAGO: 1100 S. Wabash Avenue
 SAN FRANCISCO: 638-646 Sacramento Street
 NEW ORLEANS: 549 Baronne Street
 TORONTO: Canadian Linotype Limited, 35 Lombard Street



The McComb Lino-type Company is not a factory for turning out a finished product, selling it, shipping it and forgetting it.

All the ingenious and extraordinary machinery employed in the Lino-type Company, that the Lino-type is created with the one purpose, and works with the one purpose, of so making every part of the Lino-type that after the complete machine has been assembled and tested it can be taken apart, shipped to any remote part of earth, and re-assembled there, surely, safely and perfectly.

The company "lays behind" its Lino-types. Its factory, like a great reserve behind a battle-front, has a great reserve of everything that any instrument may need. The owner of a Lino-type need not be without any piece of equipment, no longer than it takes him to notify the Company for one of its agencies.

There are Lino-types that have been in operation steadily, daily, for twenty years. They have never been out of action for lack of anything that was ordered from the Company.

The McComb Lino-type Company (Limited) has been sold and paid for.

THAT HAT BEEN SOLD AND PAID FOR.



Linotypes at The Panama Pacific International Exposition



Great Palace of Machinery, Home of the Multiple Magazine Linotype Exhibit

The Great Palace of Machinery, designed by Messrs. Ward & Blohm, of San Francisco, is the largest building erected on the Exposition site—968 feet by 368 feet. One mile and a half of cornices was used in ornament. Four carloads of nails and 1,000 tons of bolts and washers were used in its construction. In this building will be assembled exhibits of machinery used in the generation, transmission and application of power, and in the special section devoted to machinery used in the Graphic Arts will be found the exhibit of the Mergenthaler Linotype Company.

The Hand that Keeps the World Informed



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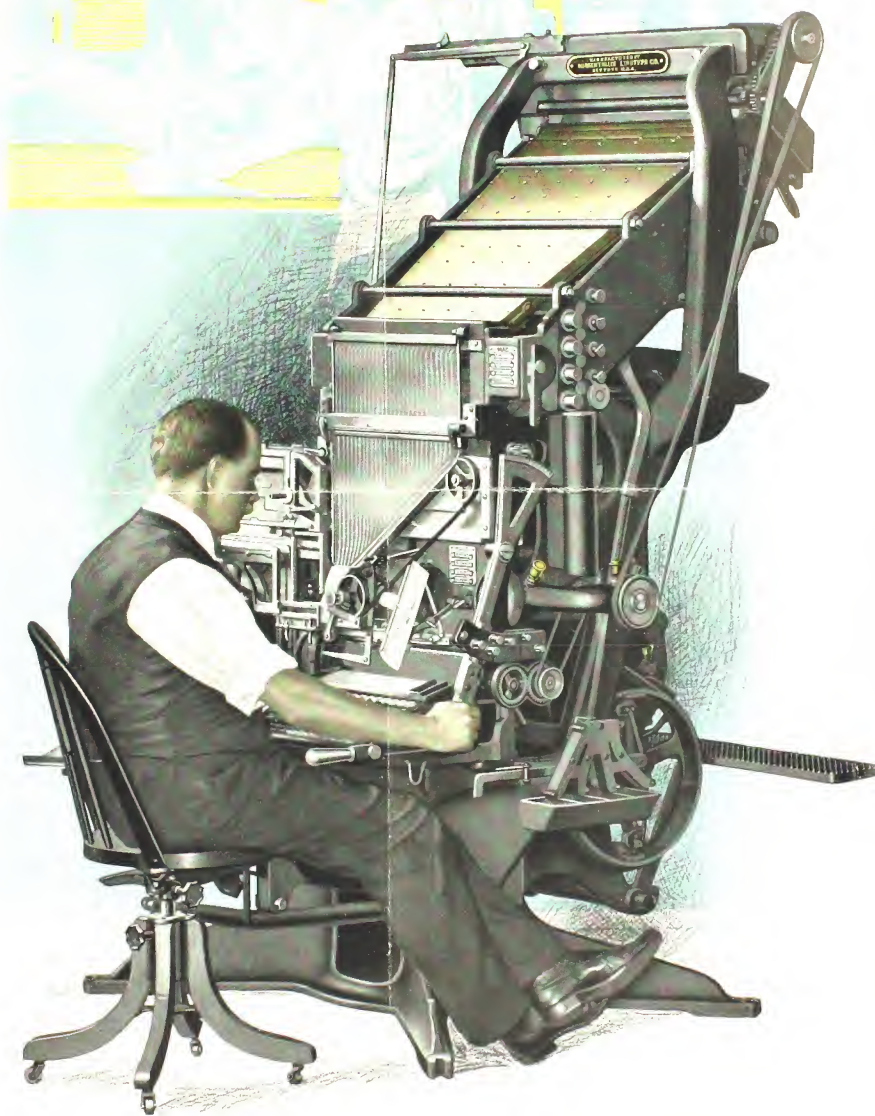
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